

explained nor exemplified: his peculiarities, his manner, his beauties, the student is left in ignorance of.—I am, Sir, &c., H. J. L.

The other writer says:—

SIR,—In your paper of the 21st inst. is inserted a letter upon the School of Design, many of the views contained in which are so thoroughly sound and practical, and much of the criticism so perfectly just, that I trust you will allow me to correct a few mistakes into which the writer has been led, by his being perhaps but a casual visitor at the school.

Your correspondent says very justly, that the conducting such a school would be a fit task for an artist of some twenty or thirty years standing, an assertion the truth of which no one can doubt. As a proof that the council really are of opinion that "with the various examples in the school any man may play the master," allow me to state, that the gentleman whom they have appointed director with a salary of 400*l.* per annum, is practically ignorant of design.

The writer's *ironical* praise is very just, but it is too bad to place the faults of others upon the back of the council, particularly as they have been recently filling up the measure of their mismanagement themselves; how can any persons, for instance, doubt their just appreciation of the talents necessary for a teacher, when they are told that the council have just dismissed Mr. Herbert, A.R.A., the late master of the figure class, and sub-director, under the plea that he is *too efficient*, and have lowered the salary attaching to that office, in order to insure a less efficient successor? Yet such is the case. In speaking of the students in the last portion of his letter, he is mistaken in calling the paintings, from which they are in the habit of copying, frescoes; they are copies in tempera from the arabesques of Raphael in the Loggia of the Vatican.

Now, Sir, such is the state of dissatisfaction on the part of the students, and of mismanagement on the part of the council, that three months since, all the students in the upper classes of the school felt it necessary to petition the council for a redress of their grievances; that the system laid down by the council in their report might be carried out, and that the instruction there promised might be given: for doing this the students were immediately suspended, and although they laid before the council a series of depositions proving their grievances, still no notice was taken of their complaints; until at last, without any inquiry into the truth or falsehood of the statements advanced by the students, the council issued a notice stating that they would not be admitted to the school without individually apologizing to the director for their conduct: thus placing their necks under the feet of the individual of whom they complain.—I am, Sir, &c., PHILO-ALPHA.

An inquiry into the results of the system pursued should at once be made, or we may go on spending money and have nothing but disappointment for our pains.

THE PATENT FIRE-PREVENTIVE PLASTER.

IN reply to an inquiry made by a correspondent last week, for an incombustible substance to be used instead of common plaster, we have received a description of the "Fire-preventive plaster," for which patents have been obtained for England, Ireland, Scotland, and the colonies. It is asserted that perfect security from fire may be attained at a moderate cost by coating the timbers and floors with a thin stratum of the composition, in place of the ordinary lime plaster on the lathing of the ceilings and partitions. The composition is susceptible of all the ornamental forms of cornices and mouldings in which plaster, stucco, or carved wood-work are usually applied, and is capable of a fine polish, and may be painted. The works are in Upper Ground-street, Blackfriars Bridge.

A correspondent, who dates from Kensington, suggests that slate fixed to the underside of the joists to form a ceiling, would tend to prevent the spread of fire.

THE NEW PADDINGTON HOSPITAL.—The first stone of the new hospital (near the Great Western Railway Station) was laid on Saturday last by his Royal Highness Prince Albert.

OSMASTON CHURCH, DERBYSHIRE.

THE newly-erected church at Osmaston, near Ashborne, was consecrated, agreeably to public announcement, by the Lord Bishop of Lichfield, on Friday, the 27th ult. This edifice, of which the first stone was laid on the 8th June, 1843, has been built at the expense of Francis Wright, Esq. (of Lenton, near Nottingham), and will cost, when completed, eight or nine thousand pounds. Mr. H. J. Stevens, of Derby, was the architect; Mr. William Evans, of Ellastone, was the builder.

We obtain the following account of the old and new structure from the *Derby Mercury*:—

"To satisfy the archaeologist and antiquarian, it may be as well to preface our description of the new church by stating that the ancient structure, which was dedicated to St. Martin, and stood a few yards to the southward of the present building, did not contain any interesting features, either in form or detail; a very early date may be assigned to the original foundation of the church, and if the name of the village denotes clearly its Saxon origin, we may venture to imagine that a church might even have existed in that remote period. The old walls, however, exhibited no peculiar construction, or style of ornament, and the greater part were evidently of a comparatively recent date; some very unsightly modern addition had been made some years since for the purpose of increasing the accommodation, but it was found to be still insufficient, and thoroughly inconvenient in arrangement. It was much out of repair, and therefore beyond its doubtful antiquity (which was much more than counterbalanced by its want of beauty), no good cause could be shown why the liberal intentions of the founders of the new church should not be carried into effect—and the work of demolition commenced, and was carried on without regret; but, on the contrary, with confident expectation on the part of the parishioners that the latter house would greatly exceed the former house in convenience and beauty.

The old font, which is still preserved in the churchyard, as a memorial of the past, is so much decayed that little more than its octagonal form can be ascertained, and that it was probably of late perpendicular character.

The new building is situated nearly in the centre of the ancient and unusually picturesque churchyard, in which some venerable yews and Scotch firs contribute largely to the general effect. The churchyard has been inclosed by a low lime-stone wall, which, from being only slightly raised above the level of the ground within the inclosure, and just affording a sufficient protection from the road, has the appearance of a substantial broad base to the church.

It is evident, from a general view of the structure, that the prevailing idea which the founders and their architect sought to carry out, were the principles adopted by our forefathers in the construction of the numerous village churches which form so many bright spots in this our beautiful country. It consists of a nave, aisles, chancel, west tower, south porch, and vestry; the material employed for the main portion of the external walls is the mountain lime-stone, from the property of Sir Henry Fitz Herbert, near Tinsington, and free-stone from the quarries at Stanton, near Ashbourne, is used for the windows, doors, buttresses, and all moulded and ornamental portions of the building. The fine dark grey of the former is agreeably contrasted with the light tint of the latter, and is in excellent harmony with the grassy carpet of the churchyard, and the deep tones of the old trees. Black Westmoreland slates are used for the covering of the nave, chancel, porch, and vestry, the roofs of which are high pitched, with free-stone ridges. The aisles and tower are covered with lead. The general architectural character of the building and detail is the late decorated, or that style as it prevailed in this country during the middle of the fourteenth century. The whole building stands upon a bold, double-weathered base, with the addition of an extra base moulding in the tower. The aisles are divided by strong buttresses into four compartments. The principal entrance door occupies the westernmost division on the south side; the other three, the two central ones on the north side, and the east end of the south aisle, are pierced by three-light windows, the west ends of both aisles by two lights, the heads of which are filled by elaborate tracery of varied

design. The walls of the aisles are not more than 16 feet high, and are crowned by a low parapet. In the cornice immediately over each buttress, which are double at the angles, carved heads have been introduced, in some of which we recognize likenesses of the reigning sovereign, Prince Albert, the Archbishop of Canterbury, &c.

The quadripartite arrangement of the aisles is continued through the nave, which has a low clerestory, pierced on each side by square-headed windows of two lights and trifoliated heads. Instead of a parapet to the nave, a bold cornice is introduced, with carved paterae at close intervals in the hollow of the same, and the spout is formed in the upper member.

The walls of the chancel are 18 feet high with cornice and spout of similar character to that of the nave; the east end is pierced by a large four-light window, with flowing tracery in the head; the south front is divided into three compartments by bold buttresses, sloped at the first stages, and terminated at the line of the eaves cornice by weathered hoods, with crockets and finials, and deeply sunk trefoil in the face; each division and that nearest the east end on the north front, is pierced by two-light windows, the mouldings and design of which as well as the east window, being of a more elaborate character than other parts of the church.

The tower is entirely disengaged from the nave and aisle, and is in three stages, and 69 feet high to the top of parapet; there is a low door on the west front for access to belfry, a three-light window over the same in the lowest stage, a circular dial carved in stone, on the south side—in the second—and a double two-light window, on each face of the upper stage; these windows are bold in character, and the slopes of the sills acute; the divisions of the stages are marked by free stone strings, and weatherings, which reduce the width of the tower at the upper part; there are double rectangular buttresses at the angles, and a partially engaged octagonal stair turret at the north-west angle; the former are terminated by crocketed pinnacles, the latter by piercings on four of its faces, which rise slightly above the tower—crocketed gables on each face, and a conical roof, crocketed on each angle, and crowned by a bold gilt vane. The parapet of the tower is pierced, and the panoramic view from the top is very extensive and comprises scenery of no ordinary beauty.

The porch has a bold doorway with shafts, carved capitals and the hollows filled with ball-flower ornament; angular buttresses with considerable projection, terminated above the coping by crocketed hoods; a cornice and eaves with carved paterae, and an enriched finial at the apex of gable.

The vestry is octangular and connected with the north side of the chancel, and the east end of the north aisle by a porch, covered with lead, in which the door for the minister is fixed. There are two light windows in two of the faces and buttresses at each angle, terminated by sloped weatherings; the walls are crowned by a plain moulded cornice, and each angle of the conical roof is finished by a graduated moulding with large carved ornament at the apex.

Having completed our survey of the exterior, we will enter by the south porch, which is 10 feet long by 8 feet wide in the clear; each side is occupied by a stone seat, with four arched recesses over the same. The roof is entirely open, and consists of three main and two wall ribs of bold dimensions, springing from stone curved corbels in the spandrels of the arches. The entrance door is of oak, and derives its principal ornament from a pair of elaborately wrought-iron hinges, which nearly cover the door; lock, latches, handles, escutcheons, being all of massy and similar character.

On entering the church we are immediately struck by the substantial and durable character of the whole, not a bit of plaster or paint except what is necessary to preserve the iron work, can be seen—everything is real: the walls, windows, doors, piers, arches, are all dressed free stone—the ceiling of the tower is a stone groin, the roofs of the nave, aisles, and chancel are of the best picked pitch pine and boarded, the seats and fittings are all Norway oak, the floors of the aisles, the steps to the chancel, and other parts of the church